ROM February 1975

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ROM cover: Persian velvet, safavid period, early 17th century. Gift of Mrs. John David Eaton.

Chairman's Newsletter

In January the Newsletter featured the outstanding collection of bronzes on display in the Exhibition Hall until February 23. This type of exhibition is important in that it complements ROM's own holdings and provides for our members and the public the opportunity to view objects from across Canada and from distant lands.

Loan exhibitions represent, too, the co-operation of individuals, institutions and countries in the continued effort to broaden man's cultural knowledge. The past year saw exhibitions from places as close as Toronto and, of course, as far as the People's Republic of China.

ROM's own collections are vast and the Museum ranks among the best in the world. Display cases and Museumobiles travel with objects from ROM to communities throughout Ontario. Our national and international recognition, however, goes deeper than our collections. Curatorial staff members are in touch with their colleagues throughout the world about new data, old ideas, and various other aspects of research in areas of mutual interest. Specialists also come into contact with each other in the field or on an archaeological dig. And one of ROM's more international activities is that of the archaeological expedition.

Those of you who receive the monthly *Archaeological Newsletter* are kept posted on the indefatigable efforts of our archaeologists at home and abroad. Over the last year, they have sought traces of Martin Frobisher on Baffin Island, ferreted out the scanty evidence of early man's presence in Ontario, worked on an important pre-Roman site in England, prepared the ground for sequels to our important projects in Iran, opened a new Maya site in Belize,

Excavations at the Banting site, 1974.

finished a survey in Mexico, began an 18-month investigation of a large site in northern Peru, carried out an exploratory survey of the archaeological potential of Gambia in West Africa, and engaged in a whole series of smaller operations throughout the world — from Japan to South Africa and from the depths of Lake Ontario to a site in the upper Nile Valley.

This on-going quest to further man's knowledge through archaeological expeditions is but one aspect of the "off-stage" activities. At home archaeologists document information gathered at a dig and study objects for further clues to man's history. Through the year they write papers, articles, and books and present lectures. Of course there always remain questions to be answered, objects to be studied, and sites to be discovered.

I am sure you will agree that ROM's archaeologists deserve our thanks for their work and best wishes for all their future endeavours.

Members who would like to arrange to receive the *Archaeological Newsletter* can do so by writing to the Office of the Chief Archaeologist.

Gordon D. Wotherspoon

G. D. Wotherspoon
Chairman, Board of Trustees

Spotlight

Tour a World of Ceramics

A members' day trip by bus to the Carborundum Museum of Ceramics in Niagara Falls, N.Y. will take place on Wednesday, March 5, 1975.

The Carborundum Museum houses ceramics ranging from mud bricks made along the Nile before Moses, pottery and glass reflecting the breadth of the Roman Empire, Chinese jars, Turkish tiles, and Persian pots to 20th century ceramics that will help take man beyond the moon.

Buses will leave ROM at 9:15 a.m. and return at 4:30 p.m. the same day, Wednesday, March 5. Fee for round trip by bus, tour of the museum and lunch is $12.00 per person. The trip is limited to 49 participants.
Reservations — to make reservations write (no phone reservations accepted) to: *Ceramics Bus Tour,* 213 Rosedale Heights Drive, Toronto, Ontario M4T 1C7. *Include* your name and address, postal code, telephone number and number of seats required. Enclose a cheque or money order payable to the Royal Ontario Museum for the total amount at $12.00 per person.

The most recent acquisition of the European Department is a bronze figure of Diana, 50 cm. tall, finished in a gold-brown patina and mounted on its original plinth. The figure, circa 1570-80, is the first example of the French Fontainbleau workshop to be acquired by ROM. The acquisition fills a definite gap in the Museum's collection of European bronzes and is now being shown for the first time in the European Galleries.

Board Meets ROM Staff

At a special "get to know each other" symposium on January 13, 14 and 15, Board of Trustees and ROM Staff members met to discuss what goes on behind the scenes at the Museum.

First on the agenda was the presentation of Departmental Reports outlining recent and current projects. Tours of Canadiana, West Asian and Egyptian departments in the Sigmund Samuel Building, tours of the Main Building and Plantetarium office and research areas combined to make a full schedule. In addition to the formal tours and presentations Trustees and invited staff enjoyed a social evening in the Canadiana Galleries.

The success of the event may well turn it into an annual happening.

ROM World Civilization Tours

Nile 1975 — the members' tour to Egypt in April still has a few vacancies. Those members who haven't already made their reservations but wish to join this exciting adventure tour should fill in their applications today. If you have misplaced your application form phone 928-6590 weekdays between 10 a.m. and 4 p.m. for information.

Preview

February

Royal Ontario Museum
100 Queen's Park, Toronto M5S 2C6

February 1975

Florentine Baroque Bronzes and Other Objects of Art to February 23
A major exhibition of bronzes, terracottas and medals primarily by the two presiding masters of Florentine Baroque sculpture — Massimiliano Soldani-Benzi and Giovanni Battista Foggini — as well as other sculptures, paintings and drawings ranging in time from the late fifteenth to the late nineteenth century, and in place from Italy and France to Germany and the Low Countries. Exhibition Hall. Tours weekdays at 2 p.m.

Canontoriana to March 31
Early maps of Canada from the collection of opthalmologist Dr. Alexander MacDonald. The display spans some 500 years geographically documenting how voyageurs, explorers and cartographers first saw Canada, Ontario and Toronto. Sigmund Samuel Canadiana Building.

Harvest '74 to March 31
A selection of items acquired by the Textile Department during 1974. Second Floor, Textile Gallery. Tours Tuesdays at 2 p.m.

Saturday Morning Club Children's Art to February 7
A display of work by children in ROM's Saturday Morning Club. Lower Rotunda.

Photo Poetry February 4 to March 23
A unique display of pictorial landscapes from across Canada by Ontario photographer Edward Zuber and poems by Ron Young which provide personal interpretations of the visual message. Third Floor Rotunda.

Preview cover photo: Detail of *The Conversion of St. Paul* from the recently published book, *Florentine Baroque Bronzes and Other Objects of Art.* Photograph by Eberhard Otto.

Stamps to February 17
Forty-eight pages from a collection of Stamps of Montenegro. Stamp Corner, Lower Level.

Stamps February 19 to March 31
Forty-eight pages of postage stamps from Great Britain from the Museum's Strudley collection. Stamp Corner, Lower Level.

Probing the Planets to March 16
The scientist's laboratory is no longer the Earth, all the planets known to antiquity are available for his study. Spacecraft have visited or will be visiting Mercury, Venus, Mars, Jupiter and Saturn. The show *Probing the Planets* looks at the most recent data from the Pioneer and Mariner spacecraft expeditions. Theatre of the Stars, McLaughlin Planetarium. Show times listed below.

Theatre of the Stars Show Times
Tuesday to Friday: 3, 8 p.m.
Saturday: 2, 3:30, 7:30, 9 p.m.
Sunday: 2, 3:30, 5, 7:30 p.m.
Holidays: 2, 3:30 p.m.
Shows last about 50 minutes. Theatre tickets are $1 which includes admission to the building displays and Museum. Children under the age of six are not admitted to the Theatre.

Concerts

Popular Music Series February 6 to March 27
Thursdays at 5:30; Bishop White Gallery. Free
A series of eight concerts outlining the 75 years of popular music. Each concert features a well known theme and/or personality. Arranged by Paul Grosney, the concert series is cosponsored by the Music Performance Trust Fund with the co-operation of the Toronto Musicians Associations.

February 6 — Sinatra
Vic Franklyn/Norman Amadio Quintet perform the music of Frank Sinatra, one of the most influential forces in modern lyrical song.

February 13 — Benny
Jim Weber Quintet/Aileen Ahern. The music of Benny Goodman who took music out of the dance-halls into the concert halls.

February 20 — Theatre
Carol Britto Four/Joyce Sullivan/Wally Koster. From the 1920s to the 1960s the Broadway and London stages have had a strong effect on the course of popular music.

February 27 — Cinema
John Arpin. Some of the best music by Berlin, Gershwin and Porter was written specifically for film.

March 6 — The Duke
Phil Antonacci Quintet/Aileen Ahern. Duke Ellington's timeless music spans 50 years of composition and performance.

March 13 — The Latin Influx
Guido Basso Latin Jazz Band. Latin influence — the rhythms of the rhumba, samba, and bossa nova — has enriched the popular music scene.

March 20 — The Guitars
Bob Edwards and the Fat City Guitars. At one time the guitar was only associated with either Django Rienhart or Gene Autry — then Elvis.

March 27 — Beatles/Bacharach
Don Gillis Quartet/Rosemary Lynn and Carol Lipson. The Bach/Beethoven of our time.

Films

Sunday Family Films to March 16
Sundays at 2:30. ROM Theatre, free with Museum admission
A film programme designed for the enjoyment of the entire family. Programme subject to change.
February

2 A Chairy Tale (10 min.)
Mzima: Portrait of a Spring (53 min.)
9 Brake Free (6 min.)
Fantasy of Feet (8 min.)
T is for Tumbleweed (15 min.)
Secret in the Hive (33 min.)
16 The Romance of Transportation in Canada (11 min.)
Canada (28 min.)
The Railrodder (25 min.)
23 The Ugly Duckling (10 min.)
The Cow (11 min.)
Pigs (11 min.)
Niok (29 min.)

Sunday Evening Films to March 16
Sundays at 7:30, ROM Theatre. Free
A programme of films stressing another kind of living. Arranged to appeal to an audience of adults, high school and college students. Programme subject to change.
February

2 Hidden Structure (50 min.)
9 Eskimo Artist — Kenojuak (20 min.)
Navajo: The Fight for Survival (50 min.)
16 New Guinea Mosaics (10 min.)
Kalogeros (17 min.)
Exeter (28 min.)
Buddhism, Man and Nature (14 min.)
23 Three Looms Waiting (50 min.)

Lectures

Time — A Lecture Series to March 19
Wednesdays at 8:30 p.m., ROM Theatre. Free
A lecture series presenting time in broad perspective approaching it from the points of view of the philosopher, astronomer, geologist, biologist, of social man and of man the time-keeper.
February 5 — The Meaning of Time in Science and Philosophy
An illustrated lecture by Professor Mendel Sachs, Department of Physics, State University at Buffalo, New York.
February 12 — Development of the Concepts of Geological Time
An illustrated lecture by Dr. W. E. Swinton, former director of ROM (1963-66), author of twenty-six books mainly on Palaeontology and Comparative Anatomy — Geological Time has been a constant factor in his work.
February 19 — The Restless Earth: How the earth has been behaving for the past 4 billion years.
An illustrated lecture by Dr. J. Tuzo Wilson, Director General, Ontario Science Centre.
February 26 — Biological Clocks
An illustrated lecture by Dr. N. Mrosovsky, Department of Zoology, University of Toronto.

Herod the Great and His Legacy
Wednesday, February 5 at 4:30 p.m.
Planetarium Lecture Room. Free
An illustrated lecture by Harry Thomas Frank of Oberlin College. Sponsored by the Toronto Society of the Archaeological Institute of America.

ROM Services

ROM Public Hours, 100 Queen's Park
Tuesday to Saturday: 10 a.m. to 9 p.m.
Sunday: 1 to 9 p.m.
Monday: 10 a.m. to 5 p.m.
Adult admission 50 cents, free after 5 p.m. Accompanied children free. Senior citizens and students with identification free.

ROM Restaurants
A comfortable restaurant serving hot lunches and snacks is located on the main floor by the Armour Court and is open until 8 p.m. The Dinosaur Den children's cafeteria, on the Lower Level, closes at 4 p.m.

ROM Libraries
The Reference Library, on the second floor, is open Monday to Friday from 10 a.m. to 5 p.m. The Astronomical Library in the McLaughlin Planetarium is open Saturdays 10 a.m. to 5 p.m.

Members' Lounge
A quiet licensed lounge, down the stairs by the restaurant, is available to members of ROM. Monday: 12-5 p.m.; Tuesday to Friday: 12-9 p.m.

Information
Museum: 928-3690; **Planetarium:** 928-8550

Sigmund Samuel Canadiana Building
14 Queen's Park Cres. West. Free Admission.
Monday to Saturday: 10 a.m. to 5 p.m.
Sunday: 1 to 5 p.m.

ROM Shops

Books, books, books. February is an ideal month to catch up on your reading or to delve into new areas of interest. For the collector *The Book of Canadian Antiques* by Donald Webster, Curator of ROM's Canadiana department, is available in the Book and Gift Shop as are collector's books on such topics as picture postcards, bells, dolls and dollhouses. Other interesting and unique finds include *Gems and Jewels, Mushrooms and Toadstools, Butterflies and Moths,* and *Mammals of Canada.*

Book and Gift Shop Hours

Tuesday to Thursday: 10 a.m. to 9 p.m.
Friday, Saturday, Monday: 10 a.m. to 5 p.m.
Sunday: 1 to 5 p.m.

ROM Membership

Membership in the Museum is a rewarding experience. For $25 annually (individual), or $40 (family with 2 cards), a member receives free admission to ROM, use of the licensed Members' Lounge, a 10 percent discount on purchases over $2.00 at ROM's Shops, invitations to preview parties, *ROM* the monthly bulletin, and *Rotunda* the quarterly magazine. For residents outside metropolitan Toronto, individual annual membership is $15.

Lifetime Membership in the Museum is also invited as follows:
Life: $500
Fellow: $1,000
Benefactor: $2,500
Endowment: $5,000
Patron: $10,000
Lifetime membership categories are income tax deductible.
For further information call 928-3704 or write to the Membership Office.

Tours

ROM Gallery Tours

Weekdays except holidays. Free with Museum admission. Tours subject to change.

Feb.	at 12:15	at 2
3	Ancient Greece	Baroque Bronzes — Exhibition Hall
4	China's Heritage	" " " "
5	Japanese Art	" " " "
6	Populating the Americas	" " " "
7	Arts of Ancient Egypt	" " " "
10	English Period Rooms	Baroque Bronzes — Exhibition Hall
11	Jewellery through the Ages	" " " "
12	Islamic Art	" " " "
13	Sculpture of Ancient Egypt	" " " "
14	Romance of Jade	" " " "
17	Mesopotamia and Iran	Baroque Bronzes — Exhibition Hall
18	English Porcelain	" " " "
19	Buddhist Art	" " " "
20	The Enigmas of the Etruscans	" " " "
21	Gemstones	" " " "
24	Chinese Porcelain	Catch a Falling Star
25	Death Among the Egyptians	Harvest '74 — Textiles
26	Glory of Athens	General Tour
27	Windows on Nature's World	Planetarium
28	Facts About Fossils	A New Look at Dinosaurs

Canadiana Tours

Wednesdays at 12:15 in the Sigmund Samuel Canadiana Building

February
5 Canadian Glass
12 The French Connection
19 English and Other Influences
26 Let's Dig In

Planetarium Tours

Tuesday and Thursdays at 2 p.m. in the McLaughlin Planetarium

Harvest '74 Tours

Tuesday at 2 p.m. in the Textiles Gallery, Second Floor

Inside ROM

Who puts the moss on ROM's trees?

In a small backwater where the flow of Museum visitors gets caught in an eddy, revolved and eased back into the mainstream pouring through the dinosaur gallery lies the Art Department. The door is cunningly disguised as the entrance to a deep, dark grotto, tempting the inquisitive mind of more than the occasional school child.

Formerly known as Display Biology, the department has been responsible for many projects that show its staff to be more than simple pencil-pushers. With the recent renaming of the department staff members have begun to expand their horizons and develop their old skills and techniques for application to a widening field of artistic and creative disciplines within the Museum.

Members of the department are classified as Artist-Craftsmen — an unusual term in the world at large but, short of a thesis, is the best description of these versatile people. Generally they have come directly from a college or school of art with a basic knowledge of colour, design, form, composition, and the many other things one learns in such training, and with a limited amount of experience. But have they ever created a baby chimpanzee? Institutions of learning are for the most part sadly lacking in chimpanzee simulation classes.

When the graduate reports with apprehension but enthusiasm for his first day at ROM he cannot help feeling a little bewildered by the assortment of strange materials and tools, not to mention the projects in progress. The materials are strange, many of them the graduate artist has not even thought of using — upholstery fringe becomes moss on tree branches, Japanese sword-cleaning paper patches the ears of an animal, and hat pins find new life as the eyes of a spider. Many of the unfamiliar utensils have been made in the department for special jobs: such is the case with the set of hand-made walnut sculpture tools, and other oddities include the device used for fluting miniature Greek columns and that used for rolling out roof tiles.

The artist-craftsman's role in the Museum is an interesting one, he is in a sense the middle-man, the interpretive link between the ROM specialist and the non-specialist member of the public. The specialist, usually curatorial, has a message for the public, he has articles to be displayed and often some idea in his mind of how he wants the material displayed. The artist at this point attempts to represent the public and what he feels to be the public need, asking himself a variety of pertinent questions. Is it aesthetically pleasing? Can display improve upon the appearance and/or the message involved? Is the labelling both comprehensive and comprehensible? Would backup material, models, illustrations be helpful in any way?

The graduate settles down to his first project, employing an obscure but effective technique developed by one of his new colleagues. Later, as he gets into the swing of things, he himself begins to contribute to the wide range of skills, methods, and ideas that are constantly being discovered or revised. Herein lies one of the great qualities of the Art Department, no one issues definitive orders and no one, whatever the extent of his experience, considers his way the be-all and end-all. When a job comes in, the members of the department discuss it: mutually they agree upon the people best suited to tackle the job or parts thereof, they reach consensus on techniques and materials to be used, and commence work after finding solutions to the problem.

The artist and the curator must work as a team for they both have much to contribute. For a display, or even a single model or illustration to succeed, to be aesthetically satisfactory and of educational value, it must be assembled through the mutual efforts of both sides. This point cannot be over-emphasized, for surely when an exhibit fails in any way the fault can be traced to the negligence of one or the other side of the team, or to a failure to communicate successfully with each other.

Often, in order to do a job well, the artist must do some research; he must understand the material and the message. He must also be versatile, a zoologist one week, an archaeologist the next. Just as one artist may be most capable when working on a flat surface and another may excel in three-dimensional work, so one may lean in interests towards the sciences and another towards the arts and archaeology. These qualities contribute to the overall versatility of the department and are useful in determining which staff member is best suited to which task.

In recent months the department has struggled with shark's scales, Nubians, insects in and out of amber, Japanese swords, American Indian clothing, ichthyosaurs, water mites, minerals, polluted trees, flatworms, Greek coins, jaguars, tree branches, maps, birds, and leaves — to name but a few! Its disciplines have included model-making, decorative and scientific illustration, case background painting, calligraphy, nature-faking, the setting up of whole display cases, restoration of animal mounts, and drafting. In this work it has applied established methods and continually developed new ones.

Apart from the work in the galleries a second very important function of the Art Department is the production of illustrative material for publication. The procedure here is much the same as that outlined above, maximum co-operation between writer and artist is again essential. However, this field requires more specialization, for the subject matter is not as general as that of a Museum display and the accent now moves to greater attention to detail. The fact that the artwork must be good for reproduction severely limits the materials that may be used, but there is still room for imaginative interpretation; a diagram, photograph or illustration can be elevated from the simply informative to the aesthetically pleasing and still clearly convey the writer's message to the reader.

To make study and learning aesthetically satisfactory is at all times and in all areas the prime objective of the Museum Artist-Craftsman.

Julian Mulock
Artist-Craftsman

New Members of the Royal Ontario Museum

Life

Mr. R. M. Wingfield

Annual

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Mrs. A. Bath
Mr. & Mrs. J. G. Bickford
Mrs. A. B. Bicknell
Mr. J. R. Birkett
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Mr. J. Cappe, B.Com., LL.B.
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